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Pieces
for Solo Viola and Chamber Orchestra

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Pieces
for Solo Viola and Chamber Orchestra

by

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Thesis

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Abstract

Pieces

for Solo Viola and Chamber Orchestra

by

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Pieces for Solo Viola and Chamber Orchestra is a single-movement composition of roughly eighteen minutes in length that explores the relationship between a soloist (viola) and a chamber orchestra consisting of ten instrumentalists, while simultaneously exploring unique orchestrations and colors. It is based on a single motive introduced in its beginning by the cello, contrabass, and B-flat bass clarinet. This short three-measure motive is pervasive throughout the piece, and transforms as it is applied to different musical characters. Another significant feature of the piece is set class 4-5 (0126), which is introduced by the solo violist. It combines with the three-measure motive as the piece progresses.

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Instrumentation

Flute

B-flat Clarinet (doubling B-flat Bass Clarinet)

F Horn

B-flat Flugelhorn

Harp

Percussion

Vibraphone, Crotales, Bass Drum, Cymbals (Suspended, Crash), Tom-Toms
(High, Middle, Low), Triangle

Solo Viola

Violin

Viola

Cello

Contrabass

Performance Notes

Flugelhorn:

If the performer does not have a bucket mute, a bag mute is an acceptable alternative. If neither is available to the performer, the passage from measures 90-94 may be played into the stand (i.e., approximately 3 inches from their stand) to achieve a similar effect.

Harp:

“Thunder” glissando or chord — the harpist must aggressively twang the bass wire strings so that they collide with each other to produce a "buzzing" noise: the "Z" symbol below the staff indicates this (whether a glissando, chord, or even strummed as in measures 412, 416, and 417).

Any notes containing a staccato marking should be dampened by the next beat.

Percussion:

Any notes not specified to let ring with “l.v.” should be dampened.

Any notes with a staccato marking should be executed as dead strokes.

There should be three tom-toms: high, middle, low. This is represented in the staff with the uppermost space correlating to the high tom, middle space to the middle, bottommost to the low.

Strings (including soloist):

“s.p.” — Sul ponticello.

“s.t.” — Sul tast.

“spzl.” — Spazzolato: brushing the bow laterally along the string, oscillating rapidly between sul tast and sul ponticello.

Fingered tremolos containing artificial harmonics do not need to clearly articulate the bottom of the two notes (i.e., the note that is not the artificial harmonic).

Any fingered tremolo containing artificial harmonics in the solo viola part can be as rhythmic or arrhythmic as the soloist desires (e.g., starting the fingered tremolo slow and

(Performance Notes continued...)

increasing speed, or, simply, a constant speed throughout).

The harmonic glissando in measures 37 and 39 does not have a specific starting pitch — the soloist should not start from the open string, but lightly place a finger down at the lowest point possible on the fingerboard, continuing up to the desired pitch.

Beginning in measure 353, a glissando does not necessarily need its goal pitch to be the subsequent pitch it leads to (it is for effect).

For any glissando pizzicato, there is no specific end pitch to which they should land on, though the performer should try to glissando as high as possible.

Transposed Score

Very slow ♩ = 54

 \equiv

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44

Fl. *mf* *mf* *mf* *f* *mp*

Cl.

Hn.

Flug.

Hp. *mf*

Tri. *p* *mf* *n* *ppp* *mf* *p*

Solo Vla. *dim.*

Vln.

Vla.

Vc.

Cb. *mp*

Vibraphone

To Sus. Cym. l.v.

Sus. Cymbal

To Vib. l.v.

==

50

Fl. *mp* *mf* *p* *p*

Cl. *p* *mp* *3*

Hn.

Flug.

Hp. l.v.

Vib. *n* *f* *To Sus. Cym.*

Solo Vla. *n* *mp*

Vln. *pizz.* *mf*

Vla. *pizz.* *mf*

Vc. *n*

Cb. *pp*

55

[C]

Fl. *mp* *f* *mp*

Cl. *mp* *f*

Hn.

Flug.

Hp.

Tri.

Solo Vla. *f*

Vln. *f*

Vla. *pizz.* *arco*

Vc. *pizz.* *mp* *mf* *f*

Cb. *pizz.* *p* *mf*

60

poco a poco accel.

Fl. *mp* *f* *mf* *f* *mf* *f*

Cl. *mp* *f* *mf* *f* *mf* *f*

Hn.

Flug.

Hp.

Tri.

Solo Vla. *f*

Vln. *f* *arco* *pizz.* *ff*

Vla. *f* *arco* *f*

Vc. *f* *pizz.* *ff*

Cb. *f* *f*

Faster ♩=112-116

[illegible]

95 poco accel.

Fl. n

Cl. mf ff p n

Hn. p

Flug.

Hp.

Tri. Sus. Cymbal (bowed) L.v. To B. D. p

Solo Vla. mp n

Vln. sul tasto to senza vib pp

Vla. sul tasto to senza vib pp ord. p

Vc. sul tasto to senza vib ord. ppp pp

Cb. ppp pp

108 (play) Faster ♩=106

Fl. mp f mp ff f

Cl. mp f mp ff f

Hn. senza sord. f mp ff mf

Flug. mp f mf ff mf

Hp.

Cym. Bass Drum L.v. ppp mf

Solo Vla. f mf cresc. ff pizz. f

Vln. ord. f mf ff pizz. f

Vla. f mf ff pizz. f

Vc. f mp ff pizz. f

Cb. mp ff f

accel.

130

Fl.

Cl.

Hn.

Flug.

Hp.

B. D.

Solo Vla.

Vln.

Vla.

Vc.

Cb.

==

H

135

Fast ♩=112 (♩=168)

Fl.

Cl.

Hn.

Flug.

Hp.

B. D.

Solo Vla.

Vln.

Vla.

Vc.

Cb.

to sul tasto *p* sul tasto

142

Fl. *f* *p* *f*

Cl. *p* *f*

Hn. *sub. p* *f*

Flug.

Hp.

B. D. *mp* *f* Tom-toms

Solo Vla. *ord. f*

Vln. *p* *f*

Vla. *sub. p* *f* *mp*

Vc. *sub. p* *f* *mp*

Cb. *sub. p* *f* *mp*

==

151

Fl. *mp* *mf* *mf* *f* *mf* *mf* *f*

Cl. *mp* *mf* *f* *slightly separated; lively* *mf* *mf* *f*

Hn. *mp* *slightly separated; lively*

Flug. *mp*

Hp.

Tom-t. *mp* *f*

Solo Vla. *f*

Vln. *p* *f* *mf* *f*

Vla. *mp* *mf* *mf* *f*

Vc. *mf* *mf*

Cb. *mp* *mf*

159

Fl. *f* **J** *f*

Cl. *fp* *f* *f*

Hn. *mp* *mf*

Flug. *mp* *fp* *f* *mp* *f*

Hp. *mp* *f*

Tom-t. *mp* *f*

Solo Vla. *f* *p* *f*

Vln. *fp* *p* *f* *fp*

Vla. *fp* *p*

Vc. *fp* *p* *f*

Cb. *fp* *p* *f*

≡

171

Fl. *f* *mp* *f*

Cl. *f* *mp* *f*

Hn. *mp* *f*

Flug. *mp* *f*

Hp. *mp* *f* damp

Tom-t. *mp* *f*

Solo Vla. *f* *ff* *f*

Vln. *f* *mp* *f*

Vla. *mp* *f*

Vc. *mp* *f* *f*

Cb. *mp* *f*

K

189

Fl. *ff* *f* *mp* *f* *f* *ff*

Cl. *ff* *f* *mp* *f* *f* *ff*

Hn. *mf*

Flug. *mf* damp L.v. damp

Hp. *mf* *f* *mf*

Tom-t. *mp* *f*

Solo Vla. *ff* *f* *ff*

Vln. *f*

Vla. *mp* *f*

Vc. *ff* *mp* *f*

Cb. *f*

==

L

189

Fl. *f*

Cl. *mf* *f* *mf*

Hn. *fp* *mp* *mf* *ff*

Flug. *pp* *ff*

Hp.

Tom-t. *fp*

Solo Vla. *mf* *ff* *mf*

Vln. *mf* *f* *mf*

Vla. *mf* *f* *mf*

Vc. *f* *fp* *mf* *f* *ff* *mp*

Cb. *f* *fp* *mf* *f* *ff* *mp*

200

Fl. *f* *ff* *f* *mp* *mf* *f* *mp*

Cl. *f* *mp* *mf* *f* *mp*

Hn. *ff* *mp* *f*

Flug. *ff* *mp* *f*

Hp. *mf* *f* damp

Tom-t. *fp* *mp* *f*

Solo Vla. *ff* *mf* *ff*

Vln. *f* *mp* *mf* *f* sul tasto ord. *sub. p*

Vla. *f* *mp* *mf* *f* *p*

Vc. *f* *ff* *mp* *mf* *mf* *f*

Cb. *ff* *mp* *mf*

≡

210

Fl. *mf* *f*

Cl. *mf* *f*

Hn. *mp* *f* *mf*

Flug. *mp* *mf* *f* *mf*

Hp. *f* damp

Tom-t.

Solo Vla. *f*

Vln. *mp* *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

Cb. *p cresc.* *f* *f*

\equiv

17

244 **P**

Fl. *p* *< f* *mf*

Cl. *p* *mf* *mf*

Hn.

Flug.

Hp.

Tom-t.

Solo Vla. *ff* *s. p.*

Vln. *mf* *sul tasto*

Vla. *pp* *p* *mf*

Vc. *pp* *mf*

Cb. *mf*

==

255 **Q** Suddenly faster $\text{♩} = 192$

Fl. *mf* *ff* *ff*

Cl. *ff* *ff*

Hn. *ff* *f*

Flug. *mp* *ff* *f*

Hp. *ff* *ff* *damp!*

Tom-t. *ff*

Solo Vla.

Vln. *mf* *ff* *ff*

Vla. *ff* *ff*

Vc. *ff* *ff*

Cb. *ff* *ff*

R accel.

265

Fl. *f* *ff*

Cl. *f* *mp*

Hn. *ff* *f* *mp*

Flug. *ff* *f* *mp*

Hp. *f*

Tom-t. *mf* To B. D.

Solo Vla. *mf*

Vln. *f* *ff*

Vla. *ff* *sub. mp*

Vc. *ff* *sub. mp*

Cb. *ff* *sub. mp*

273

Fl. *mf* *ff* (fall)

Cl. *mf* *ff* (fall)

Hn. *mp* *ff*

Flug. *mp* *ff*

Hp. *ff* Lv.

Bass Drum *ppp* *cresc.* *ff* To Vib. Lv.

Solo Vla. *mp* *cresc.* *ffmp*

Vln. *mp* *cresc.* *ff*

Vla. *mp* *cresc.* *ff*

Vc. *mf* *ff*

Cb. *cresc.* *ff*

S
(Suddenly) Very slow $\text{♩} = 54$

281

Fl. $n < mf$ pp $p < mf$ p

Cl. $n < mf$ pp $p < mf$ p

Hn. p

Flug. $p <$

Hp. mp f

B. D. mp f $pp <$

Solo Vla. *sul pont* p *sul tasto distant* mf *to ord.* f *to ord.* f

Vln. p $p < mf$ mp

Vla. p mf pp p mf mp

Vc. p ff p n mf p mf

Cb. p ff p n mf p mf

Vibraphone

To B. D.

Bass Drum

T
Slightly faster; moving $\text{♩} = 88$

U

291

Fl. $f > mf$ $mp < mf$

Cl. $f > mf$ mf

Hn. $mf > n$ mf

Flug. $mf > n$ mf

Hp. *Bisbigliando* f

B. D. *To Tri.* f *Triangle* f *To B. D.*

Solo Vla. $f > p$ mf mp mf

Vln. $f > p$ mf mp mf

Vla. $f > p$ mf p mf mp $< mf$

Vc. f p mf p mf mp mf

Cb. f p n mp $poco f$

Moving faster $\text{♩} = 88$ *accel.* *molto accel.* ($\text{♩} \approx 160$)

305

Fl. *p* *mf* *mp cresc.* *mf*

Cl. *mp* *mf* *mp* *mf*

Hn. *mp* *mf*

Flug. *mf*

Hp. *pp*

Tri. *pp*

Solo Vla. *p* *mf* *f*

Vln. *p* *mf* *f*

Vla. *mf*

Vc. *p* *mf*

Cb. *p* *mf* *mf*

V

322 *Tempo primo* $\text{♩} = 54$

Fl. *f* *ff* *mf* *f*

Cl. *f* *ff* *mf* *f*

Hn. *f* *ff*

Flug. *f* *ff*

Hp. *pp* *n*

B. D. *f* *espressivo* *mf* *To Crot.* *Crotales* *To Vib.* *Vibraphone* *To Sus. Cym.* *Sus. Cymbal* *To Vib.* *Vibraphone*

Solo Vla. *mf* *p* *mp* *p*

Vln. *mp* *p* *mp* *p*

Vla. *f* *ff* *p* *mp* *p*

Vc. *f* *ff* *p* *mp* *p*

Cb. *f* *ff* *p* *mp* *p*

W Moving $\text{♩} = 88$ **X**

Fl. *mp*

Cl. *p*

Hn.

Flug.

Hp. *delicate mp*

Vib. *To Crot. Crotals damp damp l.v. To B. D.*

Solo Vla. *mp*

Vln. *p*

Vla. *mf pp p*

Vc. *mf pp p*

Cb. *mf pp p*

Fl. *mp mf mp f*

Cl. *mp f*

Hn.

Flug.

Hp.

Crot. *Bass Drum l.v. ppp f*

Solo Vla. *f*

Vln. *f*

Vla. *f*

Vc. *p f*

Cb. *f*

347 rit. Moving (slower) $\text{♩} = 80$ accel.

Fl.

Cl.

Hn.

Flug.

Hp.

B. D.

Solo Vla. *f*

Vln.

Vla. *ppp*

Vc. *ppp*

Cb. *ppp*

mf

==

Y

352 Aggressive, angry, savage $\text{♩} = 100$

Fl.

Cl.

Hn.

Flug.

Hp.

B. D. *mp* *f* To Crash Cym. *mp* *f* Crash Cymbal *f* damp

Solo Vla.

Vln. *aggressive* *ff* sul pont ord sul pont *ff*

Vla. *aggressive* *ff* sul pont ord sul pont *ff*

Vc. *aggressive* *ff* sul pont ord sul pont *ff*

Cb. *f* *ff*

372

Fl. *p* *mp*

Cl. *p* *mp*

Hn.

Flug.

Hp. *p* *mf*

B. D.

Solo Vla. *mf* *mp* *pizz.* *arco*

Vln. *p* *sul pont.*

Vla. *p* *sul pont.*

Vc. *p* *sul pont.*

Cb. *p* *pizz.* *mf*

==

377

Fl. *f* *f*

Cl. *f* *f*

Hn. *mp* *f* *mf*

Flug. *mp* *f* *mf*

Hp. *damp* *f*

B. D. *f* *damp* *To B. D.*

Solo Vla. *f* *ord.*

Vln. *ord.* *mp* *f*

Vla. *ord.* *mp* *f*

Vc. *ord.* *mp* *f*

Cb. *f*

AA

382

Fl. *fp* *cresc.*

Cl. *fp* *cresc.*

Hn. *fp*

Flug. *fp*

Hp. *mf* *f* *l.r.*

Cym.

Solo Vla. *mf*

Vln. *mf*

Vla. *mf* *p* *cresc.*

Vc. *mf* *p* *cresc.*

Cb. *arco* *fp* *pizz.* *cresc.*

387

Fl. *fp*

Cl. *fp*

Hn. *mp* *fpp*

Flug. *mp* *fpp*

Hp.

Cym. Bass Drum *fp*

Solo Vla. *mp* *cresc.*

Vln. *mp* *cresc.* *fp*

Vla. *fp*

Vc. *fp*

Cb. *arco* *fp*

BB
Slower $\text{♩} = 60$

391

Fl. ff

Cl. ff

Hn. f

Flug. f

Hp.

B. D. ff To Vib. l.v.

Solo Vla. fff *sorrowful, hopeful* mp mf

Vln. ff

Vla. ff

Vc. ff

Cb. ff

==

CC
Moving (slower) $\text{♩} = 80$

398

Fl.

Cl.

Hn.

Flug.

Hp.

B. D.

Solo Vla. mf

Vln. p

Vla. p

Vc. p

Cb.

452

Fl.

Cl.

Hn.

Flug.

Hp.

Vib.

Solo Vla.

Vln.

Vla.

Vc.

Cb.

f

8va

to s.p. → s.p.

ff

arco

p

f

pizz.

pizz.

pizz.

pizz.

arco

mf

f

==

457

Fl.

Cl.

Hn.

Flug.

Hp.

Vib.

Solo Vla.

Vln.

Vla.

Vc.

Cb.

To B. D.

Bass Drum

mf

f

l.v.

ppp → *f*

to s.p. → s.p. to ord. → ord.

to s.p. → s.p.

ord.

to s.p. → s.p.

ord.

to s.p. → s.p.

ord.

mf

mp

mf

mp

pizz.

mf

f

f

f

mf

f

f

463

Fl. *sub. p* *f*

Cl. *p* *mf* *p*

Hn.

Flug.

Hp.

B. D. *pp* *f* *p* *mf* *l.v.*

To Sus. Cym. Sus. Cymbal To B. D.

Solo Vla. *mf* *mp* *mf* *f* *spz.*

Vln. *p* *f* *arco*

Vla. *f* *f* *p* *arco*

Vc. *f* *f* *p* *arco*

Cb. *f* *f*

==

468

Fl.

Cl.

Hn.

Flug.

Hp.

Cym.

Solo Vla. *ord.* *mp*

Vln. *p*

Vla.

Vc.

Cb.

II

490 **KK**

Fl. *mp* *f* *mf*

Cl. *f* *mf*

Hn. *mf* *mf*

Flug. *mf* *mf*

Hp.

B. D.

Solo Vla. *spz.* *ord.* *spz.* *ord.*

Vln. *f* *mf*

Vla. *p* *mf*

Vc. *f* *mf*

Cb. *mf*

498

Fl. *p*

Cl. *p*

Hn.

Flug.

Hp.

B. D. *Vibraphone* *To B. D.*

Solo Vla. *use 3 strings*

Vln. *pizz.* *damp!* *arco* *p*

Vla. *pizz.* *damp!* *arco* *mf*

Vc. *pizz.* *damp!* *arco* *mf*

Cb. *pizz.* *damp!* *f*

LL

Freely $\text{♩} = c. 66$

505

Fl. f mf f

Cl. mf f

Hn. p f

Flug. p f

Hp.

Bass Drum p ff l.v.

Vib.

Solo Vla. f ff mp f freely sweetly, to anxiously

Vln. mf

Vla. f

Vc. f mf f

Cb.

Accelerating $\text{♩} = c. 92$
molto accel.

Very Fast $\text{♩} = 154$

510

Fl. fp f fp

Cl. f fp

Hn. f fp

Flug. f fp

Hp.

B. D. pp

Solo Vla. ff f

Vln. $fppp$ f fp

Vla. $fppp$ f fp

Vc. p f fp

Cb. p f p arco

ossia D an octave lower